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From half mankind withheld her fair domain.  
He calls to life great Socrates the sage,  
Garbed in the dress and drapery of the age.  
Again bold Regulus to death returns,  
Again her falling Wolfe Britannia mourns;  
The 'Seventh Seal,' the 'Pale Horse,' the 'Laws  
of Sinai' stand,  
And mortals shudder at his copious hand:  
His Lear stalks wild with woes, the gods defies,  
Insults the tempest, and outstorms the skies."

### PORTRAITS OF IRVING.

IT has generally been supposed that there is no authentic portrait of Washington Irving as he was in his later years. The face painted in 1827, wherein the author is represented in the attitude of thought, his head resting on his right hand, is that by which he is known to the majority of his admirers. The frequently expressed wish of Mr. Irving that he might not go down to posterity with the countenance of age to characterize his visible self, and his repeated refusal to sit for a likeness even for his most intimate friends, induced all to think that no portrait of the man would be had other than that already referred to. But it happily has transpired that the gentle-hearted brother and uncle could not resist the claims and calls of his loved relatives, and that he did leave them the coveted likeness in several instances.

The *Home Journal*, of New-York, thus refers to the portraits of Mr. Irving—showing that ten are in existence—two of which were taken in his later years:

The earliest likeness of Washington Irving is a miniature profile in pencil, at the age of twenty-two, taken in Paris, in 1805, by Vanderlyn. It is a half or three quarters length, in an easy sitting posture; the countenance indicates a delicate state of health, and, simple as the picture is—a mere nothing, as a work of art—it breathes a spirit of gentleness, delicacy, and refinement, with that strong manhood which ever characterized his life. It was presented to his sister, Mrs. Van Wart, and never left her *boudoir*.

*Second*.—A miniature in India-ink, by Jarvis, taken in New-York, in 1808. This miniature is in the possession of John T. Irving, Esq.

*Third*.—A portrait, at the age of twenty-seven, painted by Jarvis, in 1810—not long after the publication of "Knickerbocker's History of New-York," in the possession of Ebenezer Irving, at Sunnyside. It is the most touching and sym-

thetic of all others, and was taken at that period when his life was crossed by its first and saddest bereavement.

*Fourth*.—A cabinet portrait, at the age of thirty-seven, painted by Leslie, in London, in 1820, a short time after the publication of the "Sketch Book." It was taken for his sister, the late Mrs. Henry Van Wart, and is now in the possession of Henry Van Wart, Esq., of Birmingham, England.

*Fifth*.—A cabinet portrait, by Newton, painted in London, in 1820, for his friend, Henry Brevoort, Esq., and now in the possession of his daughter, Mrs. Sedgwick, at Lenox, Massachusetts.

*Sixth*.—A likeness, by Wilkie, taken in Spain, in 1827, and believed to be owned by Murray, the publisher.

*Seventh*.—A cabinet portrait, by Newton, taken in London, in 1829—his head inclined and resting on the right hand, his frequent attitude in repose. It was painted for his sister, the late Mrs. Catherine Pares, and is now in possession of her daughter, Mrs. Thomas W. Storror Pares.

*Eighth*.—A bust, by Ball Hughes, done in 1836: an admirable likeness in lineament and spirit. It is the property of his nephew, Pierre M. Irving, Esq.

*Ninth*.—A daguerreotype, by Plumb, taken in 1849. An excellent portrait, by Nagle, was lately painted from it for Brady, and from which was recently taken the photograph now in Brady's gallery.

*Tenth*.—The last artist to whom Mr. Irving sat, is Martin, in June, 1851. The portrait was for his niece, Mrs. Moses H. Grinnell.

Besides the portraits above enumerated, there is one original, painted by Leslie for himself, in 1820, and included in the catalogue of his private gallery. A copy of this portrait, taken in 1857, by his son, G. D. Leslie, and which received its final touches from the elder Leslie, is in the possession of Irving's nephew, Mr. Van Wart, of this city. This portrait was thought to be, by Mr. Irving, himself, an excellent likeness of him at that time of life. An engraving from the original portrait was published in the old "Mirror."

This, it will be perceived, does not include the portrait prepared by Elliott for the photograph by Brady; nor the sketch of Irving and others, by Huntington—from which a fine portrait will be made. Others also may be in existence.

### AMERICAN SCULPTURE.

THE *Boston Transcript*, in a notice of the *Art Journal* for March, dissents from the views and opinions put forth by Mr. Stillman on the subject of "American Sculpture." Referring to the article, it says:—

"The paper by W. J. Stillman appears to us the reverse of just and true in its illustrations, however ingenious in its theory. He says Horatio Greenough had 'great executive power'—whereas his knowledge and conception were his great distinction; that Crawford 'is deficient in conception and scientific knowledge'—the very marked and recognized merits he chiefly possessed; that his Washington 'is utterly lacking in dignity and high manhood'—for which identical traits it has been admired enthusiastically in Rome, Munich, and the United States; that Power's Greek Slave is lascivious and full of anatomical faults; that Palmer is 'entirely external'—and that the wretched statue of De Witt Clinton, by Brown, so out of proportion as to offend the least informed in anatomy, 'has many and great merits.' In addition to these original estimates of American sculptors, the article declaims against nude statuary in a manner totally at variance with the history and acknowledged exigencies of Art and with the sense of beauty, and truth, and purity—to which her noblest inspirations are addressed and whence they emanate."

It was our purpose to devote some attention to the examination of the dictums and theory put forth by Mr. S. But, as a critical friend has observed: "It is no use to try to argue moral perceptions into a man. If he sees grossness where others see only beauty—if he sees perfection in what is obvious deformity—all the argument in the world is not going to set him right; while those capable of forming correct estimates of art labors will not be sufficiently interested in the dictums of a person incapable of a pure appreciation to care to set him right." The *Transcript*, it seems to us, correctly characterises the paralogism (we will not say sophistry) of the paper referred to; and we shall let it be an answer unto itself, for the present, at least. The subject is one to which we shall refer at length at some future time.